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BIOGRAPHICAL NOTES OF

XVIII & XIX CENTURY MEZZOTINTERS

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"Masters in Mezzotint."

One of the most distinguished of English writers on the subject, Alfred Whitman, says: "Fine mezzotints appeal to the least cultivated mind, while to the student and art amateur they are a never-ending source of fascination and delight."

In the previous pamphlets due consideration of a number of fine engravers was foregone, the object of these preliminary studies being, as stated, to call attention to only the greatest men in the profession. In order, therefore, to treat the subject more comprehensively and completely there are now added brief accounts of a number of good scrapers, some of them far above the average, who extend the field surveyed well into the nineteenth century.

The fine old mezzotints made upon copper showed signs of wear after twenty or thirty impressions had been taken from a plate. This accounts for the great scarcity and value of fine prints. At the present day it is the custom to "steel face" the copperplates by means

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of an electrolytic process, whereby they are enabled to yield a great number of fine impressions.

The old mezzotints being upon copper the grounding was much more tender and velvety than when the plates from which they were produced were of steel. Mezzotinting upon this metal was introduced by William Say in 1820, his first subject being the portrait of Queen Caroline, from which plate 1200 impressions were taken. There is noticeable in prints taken from steel plates a certain hardness which does not appear in impressions from copper plates.

Richard Tompson
Died 1693

Alexander Browne

Richard Tompson and Alexander Browne flourished about 1690. It is uncertain whether they engraved or scraped. It is known that at least they published fifty or more plates bearing the inscription "Tompson excudit." They were the first to issue "Counter Proofs." A Counter Proof is a reverse impression, printed from a proof on paper subjected to great pressure while it is still wet and heavily charged with ink. Thompson engraved the portrait of Nell Gwynne and her two sons.

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The years which include his most notable works are those from 1680-1700. His skilful rendering of details was most distinguished and showed that he understood the capabilities of his art. He scraped a number of portraits after Lely, Kneller, Dahl, Wissing, and Van Dyck.

R. Williams

The last of the mezzotint artists of the seventeenth century was Robert White, who did his best work between 1680-1683. He was considered a better line engraver than scraper. He, however, showed considerable talent in his mezzotint portraits.

Robert White 1645-1704

He was the son of Robert White and produced work of no small importance between 1714 and 1731. Before devoting his time to mezzotint work he took up portrait painting and line engraving. He it was to whom was given the credit of etching the subject before grounding, a method followed by Richard Earlom and others. He also used the graver for adding the black spot in the eyes. He did not produce many portraits. The notable position he holds in the art was due to his introduction of this preliminary etching the subject before anything else was done.

George White 1671-1734 About

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William Faithborne 1616-1691

Eldest son of the famous line engraver. He was a mezzotint scraper of distinction, and if he had not fallen into dissipated habits would have attained more of the quality of his most notable contemporaries. He engraved about fifty portraits, besides allegorical and other subjects.

John Simon 1675-1751 About

This engraver, the rival of John Smith, was of Hugenot descent, and came to England in the early part of the eighteenth century. He practised line engraving in Paris, but gave it up after reaching London, where he devoted his entire time to mezzotint, becoming a master of the art in a short time. His skill was so great that he was selected by Sir Godfrey Kneller after the latter's falling out with John Smith, and engraved over forty of his portraits besides many from Dahl, Murray, and Gibson. He did not confine himself to portraits, though of these he executed nearly 200, but engraved many Biblical and fancy subjects. He was greatly influenced by John Smith, but was not up to his level in drawing and arrangement of details; but nevertheless when at his best his plates were excellent.

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As did his father he engraved several series of plates. These included twelve Hampton Court Beauties, five Philosophers of England, ten Sovereigns of England, and forty-three Kit-Cat Club. It may be of interest to know that this last named club comprised forty-eight members who met at a tavern in Shire Lane, off Fleet Street, in London, called the "Cat and Fiddle," and kept by one Christopher Cat. The club also held meetings at Barn Elms, at the house of Jacob Jonson, who built a room for their purposes. He commissioned Sir Godfrey Kneller to paint portraits of the members, having them made of uniform size to fit the spaces arranged for them. This size (36 x 28 inches) afterwards became known as "Kit-Cat," which allowed of a portrait a little over half-length. The twelve Hampton Court Beauties were all full-length in their original state, but were afterwards cut down to three-quarter length and retouched by Faber. (He was noted for this practice.) He produced some 500 plates. He was a careful and finished worker, but was at his best in the later years of his life when he showed a brilliancy that compares favorably with the best work of his time.

John Faber, Jr. 1684-1756

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Peter Pelham 1684-1738 About

In was in 1727 that Peter Pelham engraved the portrait of Rev. Cotton Mather, the first mezzotint executed in America. Before leaving England, the year previous, he engraved and published a number of plates. He married as his second wife the mother of John Singleton Copley, teaching him the first beginnings of his art. Pelham's mezzotint work is darker than usual, owing to his heavy handling of the rocker.

Thomas Beard Flourished in 1728

The foregoing mezzotint scrapers are among the first period, towards the end of which mezzotint engraving was falling into decay. There were very few good workers, none to compare with those at the end of the seventeenth century. The real turning-point for the great period took place in Dublin when Thomas Beard, whom many think was born in England, was the first exponent, having engraved the first mezzotint in Ireland. His works are not numerous, but his name deserves to be remembered as the first man to produce a mezzotint in the Emerald Isle. He probably learned to scrape from John Brooks, who was mentioned in a previous pamphlet.

Andrew Miller 1750

Andrew Miller, Ireland, was a pupil of Faber, Jr., commencing work in 1737, continuing in

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Ireland until 1743 with success, producing upwards of sixty plates which are rarely offered for sale.

Andrew Miller (continued)

These three men, Brooks, Beard, and Miller, were the men who revived the art and the pioneers of the greatest period of the eighteenth century. To Brooks especially should be given credit for establishing a school which numbered among its pupils some of the most illustrious engravers.

John Brooks —1760

Most of the pupils of Brooks were intemperate, so that although they all showed evidence of unusual ability they did not, owing to their vicious habits, arrive at the point they should have reached.

Charles Spooner,

Produced a few plates in Dublin, which, like those of Purcell's, are very rare. His work was not of great importance, owing to intemperance. He died when about forty years old, having produced about fifty plates. He was much attached to McArdell, asking that he might be buried beside him, a request which was granted in December, 1767.

Michael Ford,

Ford did not move to England as most of his fellow-pupils did, but remained in Dublin, succeeding eventually to Brooks' business. His

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Michael Ford (continued)

mezzotints are very scarce. It is supposed that he was drowned when the "Dublin Trader," which left Parkgate for Dublin October 28, 1758, presumably founded, as neither the vessel nor he was ever heard of afterwards.

Richard Houston, 1721-1775

Houston was a man of great ability, a fellow-pupil with McArdell under Brooks, with whom he came to London. There seems to be good reason to believe that as has been suggested he might have excelled his fellow-pupil, McArdell, had his habits been more temperate. His execution was strong and bold, also tender and delicate as required. He scraped over 160 plates.

Richard Purcell, 1736-1765

He scraped a small number of plates between 1748 and 1755, which are now very rare. Like Houston, he contracted vicious habits, which led him into financial difficulties. He engraved a great many copies for the publisher Sayer, on some of which the names of Charles or Phillip Corbutt appear; while others are without the name of any engraver. These plates are often well done—as copies. His original work shows evidence of what would

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have been his ultimate success had he not fallen into bad habits. He engraved upwards of 100 plates.

Richard Purcell 1736-1765 (continued)

Of Michael Jackson, Ireland, little is known, he having scraped but a few plates, the most memorable of which were "Nancy Dawson" and "Peg Woffington." He is supposed to have been an Irishman and companion of Houston, Spruce, and Purcell.

Michael Jackson

Was in early life employed by a hatter, and is supposed to have learned the scrapers' art from McArdell. He did some very fine work, in style resembling McArdell. The plate which is considered his finest achievement is "Hope Nursing Love," after Reynolds, a work which compares favorably with any mezzotint. He scraped some seventy to eighty plates, his principal work being done from 1758-1781.

Edward Fisher 1730-1785 ?

He was originally a silver plate engraver. Afterwards he took up mezzotinting, establishing himself as a fine scraper in London when about twenty-five years old. He engraved some large important plates in 1773. When he was about thirty-five years old—he was a fine looking man—he married an heiress, and gave up to a large extent the practise of scraping to only making

John Dixon, Before 1740-1780

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a plate now and then as a pastime. His touch was delicate and refined, or bold and strong. A number of his works are much sought after, notably Miss Emma and Elizabeth Crewe, after Reynolds, and Miss Davidson. Of the latter there are only a few to be found, for the subject having met with an untimeely death, the family had the plate and as many impressions as they could obtain, destroyed.

John Dixon 1740-1780 (continued)

Was an engraver of a most distinctive character. His works were nearly all done in the last two years of his life. He did not devote his lifetime to scraping, but worked upon canvas, painting a number of notable portraits. He also devoted a considerable part of his time to the making of china, for which he gained a great reputation. The undertaking was not prosperous, partly owing to the heavy tax upon the clay, which was brought from South Carolina, and partly to the fact that the glazing was not a success. The work turned out, however, was elegant in design and decoration, all of which was due to Frye. From the ruins of the factory arose those of Chelsea and Worcester. He ruined his health working over the furnaces for fifteen years, and was obliged to give it up, removing to Wales for his health

Thomas Frye, 1710-1762

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where he painted portraits to pay expenses. Returning after a year to London he took up scraping again and did his most notable work, producing a series of eighteen life-size heads of men and women, of many of which the subject is unknown. Frye when unable to obtain a sitting from some notable personage was accustomed to make a sketch in the theatre. He became so well known that when any one was conscious of being sketched by him he or she would take a position to enable him to work more readily. Queen Charlotte was one of the notables to do so. These sketches, translated by him into mezzotints, are of great beauty and most difficult to procure. The family of the late Lady Charlotte Schreiber have in their possession one of the finest complete sets. Frye died in his fifty-second year of consumption, the disease being contracted by dieting for corpulency and gout. Two years after his death the following appeared in "The Gentleman's Magazine": "No one was more happy in delineating the human countenance. He had the correctness of Van Dyck and the coloring of Rubens. In miniature painting he equalled if not excelled the famous Cooper."

Thomas Frye 1710-1762 (continued)

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This artist was one who marks the commencement of the great period. He lived from about 1730 to 1776, and did his best work during the last ten years of his life. Many of his plates are large and show considerable knowledge. They must, however, be seen at a distance to be fully appreciated. He engraved about thirty plates and gained two premiums at the Society of Arts and was a member of the Free Society of Artists. His work was varied in its excellence, some plates being very good, others exceedingly poor. The grounding of his plates indicates different handling or methods which may be accounted for by the fact that many engravers employed their pupils to do this work. Very little is known of his life.

John Finlayson 1730-1776 About

A publisher, line engraver and scraper of a few plates of considerable merit, Watts flourished from 1770 to 1786. His portrait of Joseph Baretti, an Italian, after Reynolds, attracts more attention than any other, not only from the fact of its being one of his best plates, but because the subject was a great friend of Dr. Johnson and was one of the principals in a brawl in the Haymarket in which a man was stabbed. Ba-

John Watts ?—?

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retti was tried for the murder, but acquitted, on the ground of self-defence. He was appointed Secretary for Foreign Correspondence to the Royal Academy. He was teacher of Italian and an author. About the life of the engraver very little information is obtainable.

John Watts (continued)

The most noted scraper of candlelight subjects, although he was a master of portraiture as well. His greatest plates are after Rembrandt and Wright of Derby. The latter's works are principally candlelighted pictures, and Pether rendered them with astonishing ability in black and white. Pether was a restless man who was not satisfied to remain in one place, frequently changing his residence from London to the provinces and back again. Unfortunately, he outlived his popularity, making but few plates in the last years of his life, but devoting his time to teaching, drawing, and cleaning pictures. He was over eighty years old when he died.

William Pether 1738-1821

Was a protégé of Sir Joshua Reynolds, who brought him from Italy when he was but fifteen years old, and made him his assistant to help him in his less important work, paying

Guissepe Marchi 1747-1808

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him a small sum for his services of six months. Some time after he took up mezzotinting and for ten or twelve years produced a few plates which displayed great skill. Sir Joshua was of great assistance to him. Although his work was brilliant and brought him fame it lacked individuality. Living as he did during the period of the greatest scrapers, his style was not distinctive enough to be separated from them. He found, after Reynolds' death, that the occupation of cleaner and restorer of his master's pictures was an occupation much more lucrative and so devoted himself to it. Probably his greatest work is Miss Cholmondeley carrying a dog across a brook.

Guiseppe Marchi (continued)

Philip Dawe Died 1780 About

Was in his zenith about 1780. He engraved a number of candlelight pictures after his master, George Henry Morland. He worked also under Hogarth. His work was full of merit, being very carefully finished, but having a certain hardness.

John 1730-1795 and Jonathan Spilsbury

There were two brothers, John and Jonathan. Jonathan was a map drafter and ornament engraver, while John kept a print shop and published a number of Jonathan's mezzo-

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tints, which were simply signed "J. Spilsbury, Fecit." This fact has led to a confusion which prevented the separation of the two brothers, making the history of Jonathan most difficult to detetrmine. So little is positively known that the dates of his birth and death have never been satisfactorily settled. It is known, however, that his last contribution to the exhibition of the British Institution was in 1807. His most commendable work was the portrait of Miss Jacobs, after Reynolds, for which the Society of Arts awarded him a premium. One authority states that Jonathan Spilsbury was a portrait painter. He produced some fifty plates during thirty years.

John 1730-1795 and Johathan Spilsbury, (continued) ?—?

Was a young man when he commenced his career as a scraper, for he gained a Society of Arts premium when he was only twenty-one years old. James Watson, his partner and senior by three years, of whom we have previously made mention, was an artist of very much the same style as Dickinson. Their combining together in the publishing business was considered a very fortunate circumstance.

William Dickinson, 1746-1823

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William Dickinson (continued)

In their work they closely resembled one another, which resulted to their mutual advantage. Dickinson scraped about 100 plates, was a highly accomplished craftsman and worked with great delicacy of finish. Most of his work was portraiture. He made a large plate showing George III. seated in his coronation chair. The head was altered to look older some years afterwards.

Robert Dunkarton 1744-1817 About

In style he resembled Earlom, although he is believed to have been a pupil of Pether. His work is considered good, his great fault being in drawing, in which he was noticeably deficient. Living as he did at the time when the greatest masters were exhibiting their works he loses much by comparison. Nevertheless he produced some admirable plates, working industriously from 1770 to 1811. One of his best portraits was that of Mrs. Horneck, after Reynolds. He commenced his career as a portrait painter, but did not continue after 1779. It is believed that he died before 1817, as his name is not mentioned in an art publication of that date. He engraved many book illustrations.

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Mrs. Braddyll

SIR JOSHUA REYNOLDS, PTR.

SAMUEL COUSINS, ESQ.

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Was both a stipple and a mezzotint engraver. His list of portraits in mezzotint numbers thirteen, but he made a number of animal subjects. His most important being a "Tyger," after Northcote, and a "Tigress," after Stubbs. These are uncommonly fine. The date of his death is unknown. He was still living in 1820. His greatest period was between 1780 until the first few years of the nineteenth century.

John Murphy 1748-1800 About

In the early stage of his life Townley practiced the painting of portraits upon ivory. He studied in Italy and Germany and made a number of plates in Berlin, among them being Frederick II. of Prussia, Prince Frederick with Frantzein, Catherine II., of Russia, Count Orloff. Some of his plates are dated 1800. He probably died in the early part of the nineteenth century. The work of this artist was quite ordinary. Probably his best plate was that of Sir Joshua Reynolds, with hat and academic gown, done under the eye of Sir Joshua.

Charles Townley 1746-1800 About

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Was the son of a sea captain. At an early age he became a pupil of the eminent engraver, Valentine Green, from whom he acquired a great knowledge of the art. He worked upon a number of portraits in England until 1784, when he went to Russia, having been selected as engraver to Her Imperial Majesty, Empress Catherine. Here he remained for seventeen years. There is a marked difference in those plates done in England, owing, it is surmised, to the difference of the metal, Russian copper being much the harder. The English plates are considered the finer. Walker's technical skill was great. There are not many of his Russian plates in existence, they having been lost at sea while en route for England, owing to the wreck of the ship in which they were being carried. Probably the best Russian plate was after Rembrandt's "Old Woman and a Boy Reading."

James Walker 1748-1808

Probably one of the most delicate of the mezzotint scrapers. Many of his productions appear weak and worn. He, however, stood high and was much sought after and selected to engrave many of the children painted by Sir Joshua. His work must be closely and

John Dean 1750-1798

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carefully examined to be fully appreciated. One will find in it the touch of a delicate and refined hand. His style is quite individual. He was a pupil of Valentine Green. John Dean and James Walker were most successful in rendering the works of George Romney. Many of Dean's plates and prints were destroyed by fire in 1889. The plates which best illustrated his style are "Cupid as a Link Boy," and "Mercury as a Pickpocket," painted by Reynolds and engraved in 1777.

John Dean (continued)

Started his career as a pupil of Sir Joshua Reynolds, remaining with him about three years. Not being successful in painting portraits he turned his attention to mezzotint engraving, in which he did some good work. His plates are nearly all dated 1779, and of six portraits mentioned by Chaloner Smith four were after his master, Sir Joshua, one by Gardiner, and one portrait of himself, possibly by himself. In 1780 he left England for Bengal. The ship was captured and put into Lisbon, where he died. One of his best works is the portrait of William Mason, after Reynolds.

William Doughty ?—1872

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Thomas Park 1760-1835

Produced but few plates, devoting most of his time to literary pursuits, in which he became very distinguished. His most important work was the portrait after Reynolds of John Thomas, Bishop of Rochester, in robes. Very fine.

Henry Hudson, ?—?

Was not distinguished, having done about a dozen portraits, which showed finish and great comprehension of the art. His works range from 1782 to 1793.

Josiah Boydell 1750-1817

Was a nephew of the celebrated Alderman John Boydell, to whose business he was admitted as a partner, and upon the death of his uncle was elected alderman in his place. He was a pupil of Richard Earlom, and displayed considerable talent. There are five portraits catalogued by him. He also executed a number of subject pieces. He was a devotee of art, and painted a number of pictures, some of which have been engraved.

Thomas Burke, 1749-1815

Pupil of John Dixon. He executed a few portraits in mezzotint, but devoted his time to the chalk method, producing a number of works after Angelica Kauffman, with whom he was a special favorite.

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Was a nephew and pupil of Sir Thomas Gainsborough. It was not, however, by the portraits he painted that he gained a reputation, for they were not of the highest class. He succeeded much better in his scraping, particularly so in his productions after his uncle's paintings. They were nearly fac-similes of them in black and white, the master's distinguishing characteristics being all reproduced. If Dupont had lived longer we might have had more graceful and elegant full-length portraits after Gainsborough to place beside those of Reynolds.

Gainsborough Dupont
1767-1797

An engraver whose work did not stand out prominently among those of the great masters, nevertheless he attained a notable position, and would have been considered greater had his work not suffered by being brought into contact with that of the very highest class. He possessed many pleasing qualities.

Joseph Grozer
About 1755
Before 1799

He is supposed to have been a pupil of J. R. Smith. He left England in 1794 for Amsterdam. His best works were done previously to this date—1784-89. Frequently in the grounding of his plates his work was so coarse as to

Charles H. Hodges
1764-1837

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produce the effect of stipple. He scraped about thirty-eight portraits, one, the well-known subject of "The Guardian Angels," after Reynolds, but his finest work was that after his own portrait of Rutger Hans Schmmelpenninck, for he was a painter also. He was a clever workman, having the faculty of reproducing the spirit of the original. For all his talent he was not financially successful, and after getting into difficulties he left England and turned his attention to collecting prints and plates for print sellers in England. He died in Amsterdam in 1837.

Charles P. Hodges (continued)

John Young 1755-1825

Was a pupil of J. R. Smith and succeeded him in business. He was a man of many good qualities and a good scraper, although there was a feeling of heaviness in his work. He lived at a time when it was the fashion to engrave scenes from the popular plays. Probably his best plate represents a prizefight between Broughton and Stevenson. He was appointed engraver in mezzotint to the Prince of Wales in 1789, Keeper to the British Institution about 1813, and was Honorary Secretary to the Artists' Benevolent Fund. After 1820 he made a series of outline engravings from the pictures in some of the celebrated galleries.

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Was particularly an engraver of animal subjects, fights between horses and bulls, and so forth, from his father's paintings. He did not do many, but those he did were well done.

George Townley Stubbs 1756-1815

Showed talent at the early age of sixteen, having then scraped two large plates which were surprisingly good for one so young. He was taught the art from his father, Philip, but did not continue long in it, prefering the painting of portraits. From the work he has left behind, one could easily believe that he might have become a scraper of prominence had he continued.

George Dawe 1781-1829

The foregoing artists were more or less identified with the great mezzotinters of the eighteenth century. We now propose to add a few worthy men of the nineteenth century when steel was more in vogue than copper. As previously stated, the first person to introduce it was William Say, who was born in 1768. When twenty he became a pupil of James Ward. His early work was closely identified with that of his master. Later in life he changed his style, owing to the influence of the newer method of work. The Brit-

William Say 1768-1834

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ish Museum has a collection of all the plates he executed between 1795 and 1834, presented in 1852, eighteen years after his death, by his son. It is noticeable that Say's work impresses one with a presentment of the decline of the art, for though his work is filled with richness and beauty, it does not attain the high merit of that of his predecessors. His work covered many fields of composition, including portraiture and still life subjects. He did many of the most distinguished people of his time. The practise of using a "remarque" in mezzotint originated with Say and his contemporary, George Chub.

William Say (continued)

Born in the West Indies.

Was a pupil of Hodges. He was drawing-master to the young princesses, daughters of William IV., and received the appointment of engraver to George III. He was a most rapid worker, and finished many subject and portrait plates. While in Paris, where he lived in 1826, he established a great reputation as a painter as well as a scraper and became an exhibitor at the Salon. He published a set of small mezzotint illustrations of 350 of the portrait paintings by Sir Joshua Reynolds, but

Samuel William Reynolds 1773-1835

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of these many were engraved by his pupils. One of them, Samuel Cousins, said that he did a great number; in fact, we have seen a great many with the autograph of Cousins upon them. S. W. Reynolds' pupils were David Lucas and William Whiston Barney.

Samuel William Reynolds (continued)

Pupil of S. W. Reynolds. This artist devoted only a small portion of his life to scraping, having abandoned the profession for the army, in which he became distinguished during the Peninsular War. As a scraper he did some admirable work, one of his best plates being the portraits of Lord George and Lord Charles Spencer, after R. Cosway.

William Whiston Barney ?—?

This artist worked in the first half of the nineteenth century when mezzotint engraving passed through many changes. Turner's work embraced all the different methods, his earliest work being the pure mezzotint on copper or mezzotint with the foundation of etching, afterwards changing to the mixed method, this being a combination of etching, mezzotint, stipple and aquatint on steel. He engraved nearly 700 plates and was made an A. R. A. in 1828. One of his finest plates is "The Shipwreck," after J. M. W. Turner.

Charles Turner 1774-1857

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Thomas Hodgetts

This artist did not attain a very high level as a scraper, but did some very commendable work. He worked during the first half of the nineteenth century, working therefore upon both copper and steel. He engraved from pictures by the best artists. The portrait of Prince Talleyrand, after Scheffer, represents perhaps his best work, although Lawrence's George IV. full-length portrait is a very good example of his style.

John Charles Bromley 1795-1839

James Bromley 1801-1838

Sons of the steel engraver, William Bromley. John Charles attained a higher place than his brother, owing, perhaps, to his longer and more robust life, for James died when he was only thirty-seven, having in that time produced a number of very commendable plates, principally portraits, while his brother, John Charles, directed his efforts to subject pictures, such as "The Trial of Lord William Russell," after Hayter, "Lady Jane Grey Refusing the Crown," after Leslie, and "Entry of Wellington into Madrid," after Hilton. Many of his plates are produced in the mixed method, for he lived and scraped during the period when steel was used in preference to copper.

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Was a pupil of S. W. Reynolds, and the favorite engraver of Constable, who took a strong liking to him when he was very young, and he afterwards engraved many of his works. Artist and engraver often sat side by side working out together the problem of translating color into black and white. It was owing to this close friendship that so many of Constable's paintings have been so truthfully translated. The finest mezzotint of a landscape ever produced was the one scraped by Lucas after Constable's painting, "The Rainbow." Although his work often looks black and heavy there is great power and his renderings of Constable's morning landscapes with their broad brush marks are wonderfully like the originals in sympathetic feeling. It is interesting to note that the greatest landscape of artist and engraver was published at the height of the painter's fame and that he died three days after. Lucas devoted almost his whole life to landscapes. He published a set of plates of English landscapes, Constable being his backer in the enterprise.

David Lucas
1802
—?

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Thomas Goff Lupton
1791-1873

Pupil of George Clint, assistant to Samuel W. Reynolds, and first instructor to Samuel Cousins. He did a great deal towards the introduction of steel, but was not the first to introduce it. He was awarded for his efforts by the Society of Arts the Isis Medal in 1822. His work was delicate and full of strength of tone. His landscapes and sea views are good. He scraped a number of J. M. W. Turner's sea pieces, and three of the Liber Studiorum set.

John Richard Jackson
1819-1877

Pupil of Robert Graves, a line engraver. He worked in line, but his principal plates were in mezzotint. He did a number of portraits of leading men in science, literature, etc., which were fine in quality. He was a highly finished scraper; in fact, was the best of the modern men. Nearly all his portraits were of men. He scraped a number of subject pictures also.

Henry Meyer
1783-1847

Was a pupil of Bartolozzi and gained a good reputation in this method. His mezzotints, which numbered about fifty portraits and a number of subject pictures, gained for him a local reputation, but were not of the highest order, for he was deficient in both draftsmanship and execution. His best known plate is

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Miss O'Neill as "Belvidera," after Davis. He was a nephew of Hoppner and painted a number of portraits.

Henry Meyer (continued)

Was an engraver in stipple as well as in mezzotint. In the latter method he scraped about 100 plates, mostly private ones. He was an accurate draughtsman and was noted for accurate likeness and faithful rendering of textures. His portraits are almost entirely of eminent men, only one woman being on record, Lady Charlotte Schreiber, a well-known art amateur.

William Walker 1791-1867

This artist scraper, educated at the Parish School in Exeter, came into the world of poor parents, was in the opinion of many experts, the greatest mezzotint scraper of the nineteenth century. One of his most noteworthy features is his wonderful drawing. He scraped upon the soft copper in the early days, but after the introduction of steel in 1820, he worked almost entirely upon the latter metal. The requirements of the harder metal were necessary for the larger production of perfect impressions. He did much to improve the method of work with the result that the mezzotints from his hand have much more

Samuel Cousins 1801-1867

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Samuel Cousins (continued)

of the quality of the greatest period than any of the nineteenth century men. His first work was done when he was only fourteen years, and was from a pencil portrait he made of the great actor, Edmund Kean, being at the time a pupil of S. W. Reynolds. The drawing of this portrait was made from life at the suggestion of S. W. Reynolds, a great friend of the actor, and who asked him to pose for it. The work of his master and his own were closely allied. Many plates bearing the name of S. W. Reynolds were done by the younger man. He received more honors than any artist of his profession, the Royal Academy honored him with "R. A." He lived to the good old age of eigthy-six years, engraving 180 portraits, fifty-seven subject pictures, and eighty-nine small ones from paintings by Sir Joshua Reynolds, published 1820-24. His eyesight was remarkable, for it is said he employed glasses only in the few last years of his life. Cousins never engraved a portrait by Gainsborough. He regretted this so that when the Duchess of Devonshire was shown him and he was asked to make an engraving of it he was most happy that the opportunity was presented, even though so late in life. He was,

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however, doomed to disappointment, for as is well known this picture was stolen. The last picture engraved by Cousins was his own portrait after Edwin Long, which was painted in 1883 and engraved in 1884. Most of Cousins' plates are done in the mixed method.

Samuel Cousins (continued)

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